The EDISON KINETOGRAM

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SCENE FROM

THE BIG SCOOP

FILM No. 6676

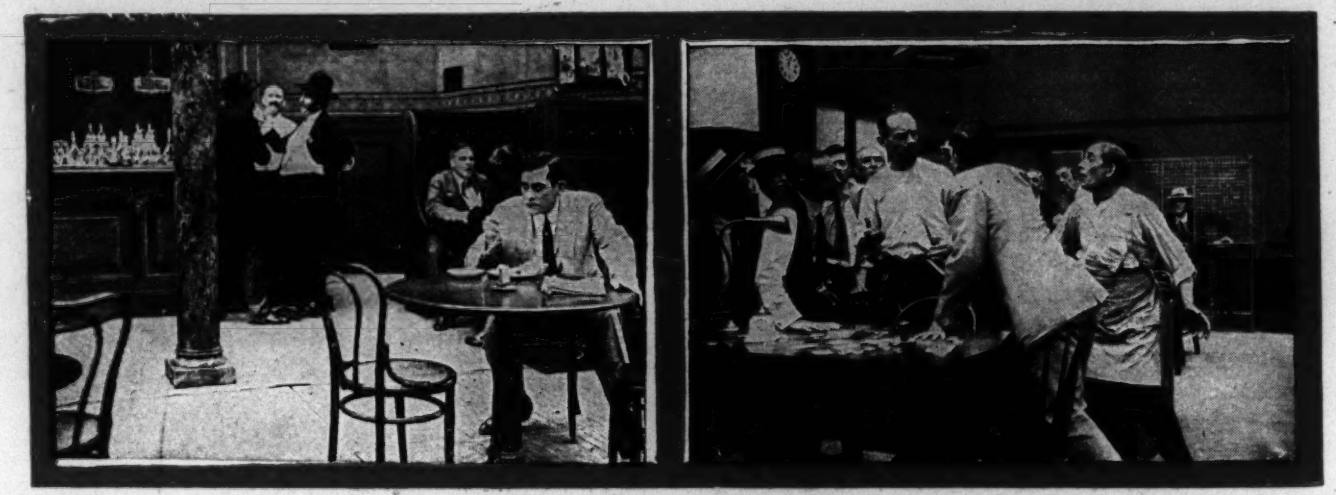
EDISON FILMS TO BE RELEASED on Nov. 5th, 9th, 12th and 16th

EDISON FILMS

To be released on Nov. 5th, 9th, 12th *and* 16th, 1910

Edison Film No. 6676 **Copyrighted, September, 1910** **Released, November 5**

Code, VOCATIVO **Length, 997 feet**



The Big Scoop

A Story of a Metropolitan Newspaper

(DRAMATIC)

THIS film depicts the thrilling dramatic incident in the life of one Jim Connors, a crack reporter on one of the large New York dailies. Connors is immensely popular with all the newspaper fraternity, but unfortunately for himself he is addicted to the use of intoxicating liquors, which fact often incapacitates him from properly attending to his duties. The night city editor under whom he works is very patient with him at all times, till an infraction of the office rules is the last straw and Jim is summarily discharged by him.

We see Connors's home life. His wife and little girl are very fond of him, and it is a sad picture to see the beloved father and husband coming into his home in an intoxicated condition. When Connors tells his wife that he has been discharged she does not show as much anxiety over that fact as over his condition. The next day Connors comes to his proper senses and at the solicitation of his wife promises to give up drink. Having made this resolution, he calls on the city editor and asks to be reinstated. Thinking that this is the old story repeated, the editor refuses to put Jim back to work. Connors appeals to the managing editor—it is useless, as he stands by his subordinate.

In a dejected mood Connors leaves the office. It would be well to mention the fact that this incident is laid at the time of financial uneasiness. Connors strolls down to the business streets of New York and in an aimless sort of way he reaches the banking section, hoping for some bit of information which might be of such value as to enable him to get a good story and place it with one of the papers. He has a fruitless afternoon and late that night is sitting in a cafe eating a light repast, when he overhears two men, evidently bankers,

discussing in an earnest way some startling situation. As they arise to leave the place one of them loses a paper containing a lot of figures, and after their departure Connors picks up the paper. He can make nothing of the figures, but in the hope of something resulting follows the men from the cafe and through the banking streets of lower New York until they enter the side door of the Consolidated Trust Company. The door is closed immediately after their entrance, and Connors is prevented from seeing into the building by the shade being drawn just as he is about to look through the window.

The lateness of the hour and the anxiety of the men make him feel certain that he is on the trail of a big "scoop." His reporter's instinct makes him positive of it. He therefore determines to get into the bank in some way and raps loudly on the window. This brings the night watchman to the scene, who demands to know what he wants. Connors informs him that he has a document which belongs to the gentlemen who have just entered, and the watchman brings him into the bank.

In the upper room meanwhile the directors, the treasurer, the cashier and several officers of the bank are in consultation with the State Examiner, who is examining the standing of the bank and the condition of its affairs with a view to suspending the business. Connors is ushered into this room, and the cashier and president of the bank are greatly relieved at finding the figures which they have lost. The excitement attendant upon the discussion of these very figures for the moment makes every one in the room lose sight of Connors. He realises that his stay must be short, and thinks rapidly. The telephone is on the table near the chair of the bank examiner, and he concludes that this will be a good means of hearing what is going on in the room without being personally present. Quickly cutting the end from a pen holder he inserts it under the hook of the telephone on which hangs the ear trumpet, thereby leaving the 'phone in operation. Replacing the trumpet, which is prevented from closing the connection by reason of the plug which he has inserted, Connors leaves the room. The bank switchboard is at the foot of the stairs on his way out, and he requests the watchman to allow him the privilege of telephoning to a friend. This the watchman at first refuses to do, but on Connors becoming graciously insistent he finally consents.

As the watchman proceeds on his rounds through the bank proper Connors hears what is going on in the room above, particularly what is said by the bank examiner, and the result is most startling. Fortunately the watchman does not return until he has heard the finish of the bank examiner's assertion that he will close the bank on the following morning at ten o'clock. Adjusting the switchboard so that he can call the central office Connors rings up the office of the paper from which he has just been discharged and tells them he has a big "scoop" and will report to the office. At this juncture the watchman returns and he is forced to hang up the receiver. The message reaches the newspaper office, where it causes great excitement for the reason that it is within twenty minutes of the hour at which the paper must go to press. A heated argument is precipitated between the night city editor and Jerry Smith, a close pal of Connors. The night city editor does not wish to stop the paper from going to press at the usual hour, and rather belittles the idea of Connors having a "scoop." Jerry Smith supports his friend in the matter, and the question of whether he will be given time or not is finally decided by the city editor allowing him until a few minutes of one o'clock to arrive at the office.

We now follow Jim Connors in his effort to get to the reporters' room on time. Flash scenes between the room and the action of Jim on the street make a very exciting story. Of course there is no question as to the outcome. Jim wins in the race and secures the big "scoop" for his paper, or rather for the paper from which he had been discharged, but which becomes his paper by reason of the fact that the

night city editor and the managing editor are both present when he breathlessly announces the news which their paper alone will cast abroad in the early hours of that very morning.

Jim accepts the congratulations of his fellows but declines their proffered hospitality, and goes to his home and to the fond little wife who has been waiting all these hours for him. His long delay has made her worry and fear that perhaps Jim has again fallen from grace. She has given way to sleep, and her head is reclining on her arm on the table when Jim enters the room. She is at first doubtful when startled from her sleep, but the glad tidings which Jim gleefully imparts to her awakens her to a full realisation of the welcome fact that her husband has "made good" in more ways than one.

Edison Film No. 6677 **Copyrighted, September, 1910** **Released, November 9**
Code, VOCAZIONE **Length, 1017 feet**

Alice's Adventures in Wonderland

(A FAIRY COMEDY)

TO those who have never read the story of "Alice's Adventures," the picture should make an appeal as one of the most attractive productions on this order. It is full of surprises and interesting photographic illusions which serve to illuminate the story of adventures. Alice is played by a real little girl who has long loved the book, "Alice," and who will be recognised by many patrons of the motion picture theatres as one of the cleverest of our child players.

The story begins, as in the book, where Alice and her big sister are sitting on the side of a hill overlooking the lake, the big sister busy with her book. Before long we see the little girl's eyes grow heavy and she finally begins to see things, the first being the rabbit, Alice's friend and guide in her travels. We see him take a watch out of his waistcoat pocket, look at it and then hurry on. Alice starts to her feet as it evidently flashes through her mind that she has never before seen a rabbit with either a waistcoat pocket or a watch to take out of it, and burning with curiosity she runs across the fields after it just in time to see it pop down a large rabbit hole under the hedge. In another minute Alice goes in after it, never once considering how in the world she can get out again.

Then the scene shifts and we see her falling down the rabbit hole. Either it is very deep or she falls very slowly, for she has plenty of time to look about her as she falls down, down, down. She wonders how many miles she has fallen, and thinks she must be getting somewhere

near the centre of the earth. Then suddenly she falls into the mysterious hall with doors all around it. The doors are all locked and when Alice goes all the way down one side and up the other, trying every door, she realises that she cannot get out of the hall.

Suddenly then she comes upon the little three-legged grass table with nothing on it but a tiny key. She tries the key in all the doors of the hall, but alas! either there are no locks on the doors, or they are too small or too large. Then she notices a little door about fifteen inches high at the bottom of one of the big ones, tries the little golden key, and to her great delight it fits the lock. She opens the door and looks out through its passage into the loveliest little garden ever seen. She longs to get out of the dark hall, to wander among those beds of bright flowers and those cool fountains, but she cannot even get her head through the doorway.

Next we see her close the door and, returning to the table, lay the key on it. And then she discovers a mysterious bottle which bears the words "Drink Me." When she has taken a drink from the bottle she finds herself growing smaller and smaller, shutting up like a telescope. When she is ten inches high she can go through the little door, but now the key is high above her head on the table. The effect of Alice's change in size is very happily carried out and conveys the illusion perfectly.

Next we see her eat the wonderful cake which makes her grow tall enough so that she can get the key again. But then she does not stop growing, but keeps on until she fills the entire hall and begins to cry with grief at her inability to stop. She cries a whole pool of tears and incontinently tumbles into it. We see her splashing about and then crawling out of the pool as dry as if water were not wet at all. Then the rabbit reappears, very tiny compared to Alice now, and passes her, disappearing down the end of the hall. He leaves a little fan behind him, which Alice picks up and which has the same effect as the wonderful liquid in the bottle. She begins to grow small again and finally is able to pass through the little door into the beautiful garden.

Then follows the scene with the enormous puppy, who looks down at her with large round eyes and seems to try to play with her. She is so tiny beside the puppy that he looks like an elephant. She takes up a stick to play with him and is almost sorry when he runs away and leaves her. She should have liked teaching him tricks very much, if she had only been the right size to do it.

Then she wanders on until she comes upon a little house about four feet high. While she stands looking at it and wondering what to do next a footman in livery suddenly comes out of the woods. She judges him a footman only because he is in livery; otherwise, judging from his face, she would call him a fish. He raps loudly at the door, which is opened by another footman in livery, with a round face and large eyes like a frog, and both footmen bow ceremoniously. The fish footman begins by producing from under his arm a great letter, an invitation from the Queen to the Duchess, after delivering which both footmen bow low and the fish man disappears into the woods, while the other sits down on the ground near the door staring stupidly into the sky.

At this moment the door of the house opens and a large plate comes skimming out straight at the footman's head. It just grazes his nose and breaks to pieces against one of the trees behind him. It is followed by several others which narrowly miss him, and Alice decides that she must go into the house and find out what it's all about. The little door leads right into a large kitchen full of smoke from one end to the other. The Duchess sits on a three-legged stool nursing the baby. The cook is leaning over the fire stirring a large cauldron which seems to be full of soup, and there certainly seems to be too much pepper in the soup, for they all sneeze as the cook flourishes the pepper pot. In fact, the only people in the room that don't sneeze are the cook and the large cat which is sitting on

the hearth grinning from ear to ear. It is Alice's first meeting with the Cheshire cat. Then suddenly the cook sets to work throwing everything within her reach at the Duchess and the baby,—fire-irons, dishes, saucepans and plates. The Duchess takes no notice of them even when they hit her, and the baby howls so much that it is impossible to say whether the blows hurt it or not. Then the Duchess gets up, throws the baby to Alice, and disappears.

Then we see Alice carry the baby out into the woods where she suddenly realizes that some change has come over it. She looks down—it is neither more nor less than a pig. She feels that it would be quite absurd for her to carry it any farther, so she sets the little creature down and is quite relieved to see it trot away quietly into the woods. It has hardly disappeared from the scene when the Cheshire cat dimly appears upon the limb of a tree and smiles down at Alice. While Alice is talking to it the cat disappears and reappears again, which is very disconcerting to her.

In the next scene Alice has come to the house of the March Hare. There is a table set out under the tree, and the March Hare and the Hatter are having tea at it, a Dormouse sitting between them fast asleep. The other two are using it as a cushion, resting their elbows on it and talking over its head. The table is a large one but the three are all crowded together in one corner. They indicate that there is no room for Alice, but she indignantly tells them that there is room and sits down in a large armchair at one end of the table. It certainly is a mad tea party, for they drop everything into the teapot, and soon we see the Hatter take out his watch and look at it uneasily, shaking it now and then and holding it to his ear. Then we see him put butter in the works and indicate no when Alice protests that it is the best butter obtainable. As this fails to make the watch go, he dips it into his cup of tea and finally ends by putting it in the tea-pot. This is too much for Alice and she beats a retreat. The last she sees of the three, the March Hare and the Hatter are putting the Dormouse into the tea-pot after the watch.

Then comes the garden of roses and the croquet grounds of the King and Queen of Hearts, where we are introduced to their majesties and to the Knave with the family of Heart children.

This scene is followed by a banquet at which the dastardly Knave steals the tarts and gets away with them, as told in the familiar rhyme. Although Alice is the only one to see him, she refuses to tell, even when summoned to the trial, which takes place in the next scene.

The first witness is the Mad Hatter, who nervously bites a piece out of his tea cup when called upon to testify and takes off his shoes instead of his hat in respect to Their Majesties. The cook with her pepper box is another witness. She makes them sneeze but refuses to give any valuable evidence. Then comes Alice, the last witness, who angers Their Majesties by her refusal to convict the Knave, and who protests at the idea of sentencing him without going through the formality of finishing the trial. She braves the angry Queen, who can plainly be seen ordering Alice's head cut off. Then, as in the book, Alice indicates that she doesn't care for them and that she knows that they are nothing but a pack of cards ; at which sign the whole pack rises into the air, the people changing to real cards and coming flying down upon her and about her head. She tries to beat them off and in so doing wakes herself up to find herself again upon the hillside, with the big sister gently brushing away the dead leaves that have fluttered down on to her face.

Edison Film No. 6678 **Copyrighted, September, 1910** **Released, November 12**
Code, VOCEABAIS **Length, 999 feet**

The Great Secret

By Roy Norton

(COMEDY)

MISS LAURA GUTH, a clever American woman, is engaged by a firm of New York corset makers through their representative, Mr. Frederick Schmaltz, to go to Paris and make designs of the forthcoming fashions in Parisian corsets.

One day she seeks the quiet of a French fortification to do some sketching. She happens to think of some lines in the latest design she is drawing, and standing at the base of one of the big cannon she proceeds to insert some additions to her sketch. Finishing this she places it in her suit-case. In travelling Miss Guth carries a kodak, and seeing a pretty scene before her she takes a snapshot. This action is witnessed by a sentry who, instead of arresting the lady on the spot for having a camera within the fortifications, runs to his superior officer and reports the incident. This functionary feels that he should report the matter to the Commandant, which he proceeds to do. After receiving his order from the Commandant the officer returns with the sentry to find that Miss Guth has taken her departure.

This simple incident is worked up into a tremendous affair because the German Government is supposed to have had agents endeavouring to get photographs and plans of the French fortifications. The matter is finally brought to the attention of the Minister of War, who calls to his office The Captains Three,—Captains Dunois, Villalon and Lepard—three clever, adventurous, military Frenchmen. He shows them a letter from the secret service department which relates that Miss Laura Guth, the American woman who is suspected of having photographs and plans of the fortifications at Rheims and of being an emissary of the German Government, has evaded the vigilance of the secret service men and has no doubt gone to London en route for New York. The Minister of War despatches the three men to get Miss Guth and the plans.

The story now follows The Captains Three. We see them board the American liner in mid-stream, and we watch their actions on shipboard throughout the voyage to New York. We know what The Captains Three do not,—that they are on a false scent. They are most serious in their pursuit of Miss Guth who has booked her passage under a fictitious name in order to preserve secrecy. Captain

Lepard has met Miss Guth, little knowing that she is the person he is seeking, and has become enamoured of her. He discovers who she is by her accidentally leaving with him a magazine in which her visiting card is marking the page. When Lepard discovers that the girl to whom he has been paying serious attention is the woman his Government is seeking to implicate in the commission of a national crime his inward struggle is most dramatic. Torn between love and duty, finally duty wins and he confides to his fellow officers what he has discovered.

From now on the three men watch Miss Guth closely. We see Lepard, who has heretofore been the soul of chivalry and attention, avoiding the lady as much as possible. Miss Guth does not understand the gallant Frenchman's conduct, and there is a frigidity which is intelligible only to the audience. The three Frenchmen watch Miss Guth through the port hole of her stateroom and see her taking plans from her suitcase and reading a letter. After she leaves the room they enter it, and finding the plans locked in the suitcase are somewhat taken back. They read the letter, however, from Frederick Schmaltz and become convinced that they are on the track of a great conspiracy.

Arriving in New York they follow Miss Guth, never taking their eyes from the suitcase in her hand. From the Custom House they follow her through the streets of New York in a taxicab, arriving at her Fifth Avenue apartment shortly after she does. They enter the parlour a few minutes after her, and then the big dramatic and comedy scene of the picture is enacted. The Frenchmen are filled with diverse emotions. Civility to a lady, duty to France and a feeling that they are in the presence of a great national criminal struggle for dominance. Captain Lepard is torn with varied feelings. We see that he is evidently deeply in love with the girl he is about to take before the Consul of his country. The whole situation is turned into a tremendous laugh when Miss Guth finally discovers what they seek, namely, the plans which she has in her bag. These she shows to the gentlemen, to their intense chagrin and disappointment. Captain Lepard is simply flabbergasted. Miss Guth had felt that she loved him until she became conscious of his peculiar, uncertain attitude. She now feels that Lepard merely made love to her thinking that she was a German spy and for the purpose of capturing her. She tells him so. The impulsive Frenchman throws himself upon his knees and tells her it was nothing of the sort,—that in his heart he had a deep and passionate regard for her. He begs her to accept him as her suitor, which she finally does.

Edison Film No. 6679 **Copyrighted, September, 1910** **Released, November 16**

Code, VOCEABAMOS **Length, 498 feet**

From the Arctics to the Tropics

(SCENIC)

THE Central Railroad of Peru, the most remarkable of all railways, starts at sea level at Callao and runs to the highest point reached by any railway in the world. This is somewhat higher than the summit of Mount Blanc, or, to be exact, it is just sixteen thousand feet above sea level. In the trip which we are privileged to take upon this unique railway, we start at the high point and getting into a gravity car we begin a coast of one hundred miles down the slopes of the famous Andes, literally passing in the space of a few minutes from the Arctics

to the Tropics, seeing with wondering eyes the gradual change in scenery and experiencing all the sensations of the gradual changes in climate. Upon starting, the country is bleak and barren in appearance, with no living thing in sight and mountains and plateaus covered with snow and ice, and our passengers have taken the precaution to muffle themselves up well for the journey. As we go further and further in our somewhat wild ride through many tunnels, gorges and scenes of the utmost beauty it becomes gradually warmer and warmer until we are almost shocked to find that it is really warm and that necessity exists for taking off first the heavier clothing and then our hats and coats. Finally, just before reaching our destination at Callao, we pass through a real tropical village, thus experiencing probably the quickest change from winter to summer that is possible in the whole world.

Edison Film No. 6680 **Copyrighted, September, 1910** **Released, November 16**

Code, VOCEADORES **Length, 514 feet**

Bumptious As a Fireman

(COMEDY)

A NEW phase in Bumptious' character makes all people his admirers and friends, for the time being at least. Bumptious appears as a man of action, of valour, of courage and of rewarded virtue.

We see early in the film a small sized conflagration caused by the cook's burning the beefsteak; and Bumptious, appearing, does what any sensible man would do,—throws it incontinently out the window. But the smoke has attracted his friends and neighbours, and his wife and cook have explained the danger to them; consequently, when Mr. Bumptious appears upon the front porch and announces that the fire is out he is hailed as a hero.

The result of the incident is the organisation of an amateur or volunteer fire department, and Mr. Bumptious is offered the captaincy and presented with a helmet and a bugle, which adorn his unctuous personality most comically. And then not long after we see the Volunteer Fire Department called into active service. Of course all of the other members are awakened by the fire bell save Bumptious, their Captain, and passing his house they call upon him loudly to come and lead them in fighting the fire demon. He commands them to lead on and he will follow, which he does as fast as his little fat legs will carry him, but they reach the fire house, get out the

hose and start for the fire before he gets there. The result is that several scenes show the fire hose dashing up the street and Bumptious in hot pursuit. When they reach the fire, their struggles to get the hose and water into action are something terrible to behold. Bumptious becomes a regular Laocoon entangled in the hose. And then he suddenly sees a face at a window of the boarding house from which smoke is issuing and which is apparently in flames. Like the hero that he is, he releases himself from the detaining hands of his friends and dashes into the house to the rescue of the maiden. We see him hammering at the hall door but without response, and then shifting to the inside we see the girl whom he is to rescue. When one understands that it is the gum chewing girl, who is reading a novel by a smoky lamp quite ignorant of any danger, the comic side of the situation will be evident. The door is burst in, Bumptious breaking it through with a hall chair, and he dashes in upon the scene only to be confronted by his particular aversion, the gum chewing girl. His friends follow to succour and aid him in rescuing her, and as soon as they are well into the room the only remaining member of the fire department climbs up the outside of the porch by a ladder, and someone thereupon turns on the water in the hose which he has introduced through the open window. The result is that instead of a conflagration there is a veritable deluge, for the Company is soaked with the unmanageable stream from the hose in the hands of one of their members and everything in the room is reduced to a sad state of desolation, which is comparable only with Bumptious' own state of mind.

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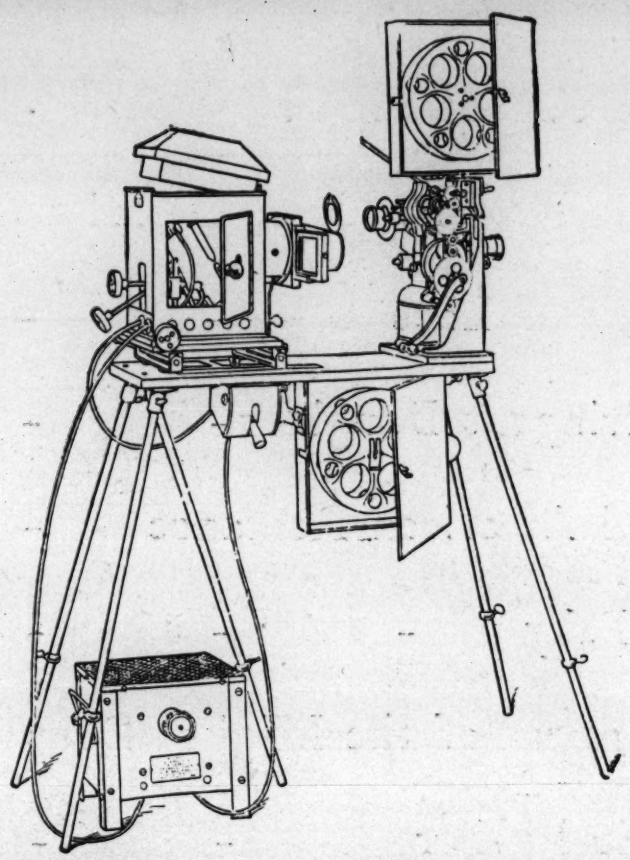
Edison Kinetoscope



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